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A GUIDE

TO

OIL PAINTING:

PART II,

Landscape from Nature.

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London:

PUBLISHED BY GEORGE ROWNEY & CO.,  
51, RATHBONE PLACE.

DERBY: PRINTED BY W. ROWBOTTOM, IRON GATE.

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# A Guide to LANDSCAPE PAINTING.

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## INTRODUCTION.

THE object of this little book is, to impart to the reader instruction in the *Practical* part of *Landscape Painting in Oil Colours*, and more particularly with reference to Painting from Nature. I shall endeavour to convey the result of my experience as simply as possible; and as my observations are addressed to those whom I presume to be entirely unacquainted with the subject, and who are beginning to use colours, I trust this will explain my reasons for entering into minute details, which, by those who have had practice, might be considered unnecessary.

Innumerable works have been written on the Theory of Colour, Light and Shadow, Composition, &c. It is not my intention to enter on these; but simply to confine my observations to a description of the Materials used, the best method I am acquainted with of using them, and pointing out the objects most desirable to be selected from time to time, in order to acquire the power of imitating Natural Objects.

The Practice which I shall venture to recommend, will have reference chiefly to Painting carefully *from Nature*. Of *Sketching*, in the usual acceptation of the term, I have but little to say, except to guard and advise the beginner against it. A Sketch is only useful to an Artist of considerable experience, whose memory, from a long acquaintance with Nature, enables him to supply all that is wanting in a Sketch. To the beginner it is utterly useless. He who can carefully finish, will find no difficulty in Sketching, but he who begins by Sketching will never end in Finishing.

I need hardly observe, that a power of Drawing correctly, and a knowledge of the simple rules at least, of Perspective, are highly necessary acquirements, and should be possessed to a certain extent, by all who attempt Painting.

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#### MATERIALS.

With respect to the Materials;—In selecting them, perhaps no two Artists entirely agree. One has a favourite colour which he thinks he could not possibly dispense with, another will not admit it on the palette. There is one course which I think will be best to follow;—it is to make the selection as simple as possible, and to dispense with those colours which are, as far as my experience goes, unnecessary. I shall give a list of those which I have been for many years in the habit of using, and

which I have found sufficient for all purposes in Landscape Painting. For further information, I would refer the reader to a small work on Painting in Oil, by MR. TEMPLETON, which, although it relates more particularly to Figure Painting, will be found to contain many useful hints to the Landscape Painter; and a reference to it will save the necessity of my repeating remarks already well placed within reach of all.

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#### LIST OF COLOURS.

*Opaque*.—Flake White, Naples Yellow, Nos. 1, 2, 3, Chrome Yellow, Nos. 1, 2, 3, or in place of them, Cadmium, Yellow Ochre, Roman Ochre, Venetian Red, or Light Red, Indian Red, Raw Umber, Burnt Umber, Blue Black, Ivory Black, Vermillion, French Ultramarine, Cobalt, Permanent Blue, &c. These are the *Opaque* Colours.

The *Semi-Opaque* are—Raw Sienna, Burnt Sienna, Cappah Brown, Terre Verte, &c.

The *Transparent* are—Carmine, Crimson Lake, Purple Lake, Antwerp Blue, Prussian Blue, Bitumen, Brown Pink, Yellow Lake, Madder Brown. Some of these colours will only be required for particular purposes, and need not always be placed on the palette.

The Oils and Varnishes required are Drying Oil, Poppy Oil, Mastic Varnish, (strong) Copal Varnish, Spirits of Turpentine.

The *Vehicles* or *Mediums* used for Drying and Thinning the colours, are composed of mixtures of these:—thus, Brown Megilp is composed of *equal quantities* of strong Drying Oil and strong Mastic Varnish, well shaken or stirred together. If a small quantity only be required, put a given number of drops of each on the palette, and rub them well together with a knife, when they will produce a strong transparent jelly: this is an old fashioned vehicle, but in my opinion a very good one. Another Megilp may be made of equal quantities of Mastic, Copal, and Boiled, or Drying oil. Boild oil and turpentine in equal quantities, is a useful mixture, where a fluid one is required. Copal varnish, prepared for painting, has of late years been very much used, and has many qualities to recommend it; it may be diluted with turpentine, poppy, or linseed oil, as required. In the sun it dries very rapidly, which may be regulated at pleasure by the introduction of either nut, poppy, or linseed oil. Much depends on its preparation; for unless it be prepared for *painting*, when oil is mixed with it, it shortly deposits the gum at the bottom in a candied state, separating it from the oil. The varnish and oil or turpentine should be slightly warmed before mixing, to prevent their afterwards separating.

In painting out of doors, much depends on the state of the weather, the time of day, &c.; and experience alone will enable the student to select the particular vehicle most useful under any peculiar state of the weather.

Turpentine is highly necessary at all times to dilute the vehicles ; it sets quickly, assists drying, and enables the painter to well impast the lights with thick opaque painting ; and may be worked on even before it be dry.

The selection of Brushes should be regulated by the size of the pictures to be painted; the larger size will not be required at first. They should be Flat Hog Hair in Tins, Flat and Round Fitch, do, and Flat and Round Sables, do. The hair should all tend to a sharp point in the round brushes, and a somewhat rounded point in the flat ones. Select those which on being pressed, or bent, *quickly* return to their original shape—those which have a strong springing quality.

*Cleaning the brushes.* The hog hair brushes may be washed in soap and water, and rinsed afterwards in plain warm water, to remove the soap—or they may be rubbed in soap when done with, and rinsed in warm water the next morning, giving them a second washing to remove the soap. The Fitch and Sable, should be washed in turpentine at the end of a day's painting, and then dipped in sweet oil, or any other oil which does not dry ; but great care must be taken to wash this oil out of them when they are again used, otherwise the colours will never dry. It is safer, and answers all purposes to use *Nut* oil for this. Brushes when washed should be drawn together so as to preserve a tendency to a point, and prevent their spreading at the ends. Never wash them in boiling

water; it melts the resin with which they are fixed on the handles, and destroys the strength of the spring in the hair; above all things keep them from grease.

A Steel Palette Knife, and Port Crayon, prepared charcoal, and chalk, some cups, and some tin cups to fix on the palette, to hold turpentine and vehicles, will be required.

*Tin Sketching Boxes* are made of various sizes, capable of holding all the colours above described. A palette to fit the box, should be selected, made of the wood least likely to warp, either by exposure to heat, or damp. The lid of the box should be made to form an easel when open on the knee, and a separate compartment, should be provided to carry wet sketches, or milled boards.

Camp Stools, and various ingenious contrivances, combining easel, and chair, may be obtained, care being taken that they are constructed in such a way as to provide for the firmly fixing the milled board, or other material used, otherwise the wind will be found exceedingly troublesome.

Prepared Sketching Paper may also be used; it has the advantage of lightness, and the studies when dry may be kept in folios. Blocks of this material are prepared containing many sheets pressed together and easily separated by passing a knife between each sheet. If a block of this description be used, a case or slide should be provided for its reception, in order to carry the studies while wet.

In painting a large picture or study out of doors, I would recommend the student to provide two canvasses

of the same size strained tightly,—round the edge of one should be fixed a strip of deal projecting above its surface about  $\frac{3}{4}$  or  $\frac{1}{2}$  an inch. The picture being painted on this, and required to be carried home while wet, place the other canvass face downwards on the projecting strip, and fasten it in this position either by hooks and eyes provided for the purpose, or by string, tying the two firmly together. During the period of painting, the second or plain canvass may be fixed *behind* the picture, in this position it will protect the painting from the effects of wind, which is sometimes very troublesome, blowing the canvass out from the back just at the time when careful touches are required, and teasing the Artist beyond description. The second canvass placed as described will prevent this. In case of a shower, the canvasses placed as described for carrying, will protect the painting from wet—a precaution highly necessary, as the least degree of wet being a long time in drying on a painted surface, the painting cannot be proceeded with until perfectly dry. To fix these canvasses firmly in the most favourable position, a jointed rod, about five feet long, provided with a pike at the thick end should be at hand, which being stuck in the ground, the other end should be tied to an eye similar to a common stair carpet eye, previously secured in the centre of the *top* edge of the *picture* canvass—I will call it; and a similar eye should be screwed in the centre of each upright edge of the picture; the bottom of the picture being placed on the knees of the painter, (if it be not too large),

who is supposed to be sitting on a stool. A string fastened to one of these eyes, and passed under the knees, having a hook at the end, may be hooked on the other eye; this contrivance will prevent the picture from sliding off the knees. The string may be tightened at pleasure by separating the knees for that purpose. Ladies will find small iron skewers attached to these strings and driven into the ground answer the same purpose.

An umbrella is useful, serving to protect the painter, and the picture from the heat of the sun, which sometimes occasions the picture to dry too quickly; it may also be used to keep off the wind, and dust occasioned by it, and in case the wind be cold it will be found very acceptable:—it should be light, and provided with a jointed stick, having at one end a spear or pike to stick in the ground. A common curtain ring placed over the mounted top, having three long strings attached to it with small iron skewers to stick in the ground will secure it against wind in any direction. I do not mention this as being absolutely necessary, but it will add considerably to the comfort of the painter. A jointed Mahl stick should also be provided; it will go into the pocket, or along with the brushes.

Having described the materials necessary as far as the limits of the work permit, I will only observe that any further information which may be required will be easily obtained from any Artists' Colourman.

In *preparing the palette*, place those colours only on

it which may be considered necessary for the subject or part of the subject, intended to be painted. Commence with the white, next to which place the light yellows, and so on, terminating with the darkest; the white being near the thumb. They should be placed on that edge which is farthest from the person when the palette is on the thumb, but should not touch the extreme edge; the palette, brushes, and rest stick being held in one hand. As the colours dry rapidly in the open air, it is sometimes necessary to clean the palette; this can be done by scraping it first with the knife, and then rubbing it with a rag and turpentine.

The colours when no longer required should be taken off the palette with the knife, and placed on a soup plate, or deep dish, and then covered with water; when required again, the water is to be poured off and they may be replaced on the palette.

I will now offer a few remarks as to the *course of study*. I will once more observe that I address these remarks to those persons who are commencing the practice of painting, and who have not the facilities, or advantages, which are possessed by those who can obtain instruction by means of Practical Lessons.

In the *first instance*, I consider copying studies and pictures, provided they be good, very desirable; they are not subject to those changes, which are constantly taking place in natural objects; and as every painter

has some peculiar execution or method of producing results, there is much knowledge of the materials, and their capabilities to be acquired by this practice. The Dutch and English Schools are the best to be consulted in preparing the way for painting from nature.

To describe the various methods by which pictures are produced would be very difficult, and also tedious; and the observations I am about making with regard to painting from *nature*, if attended to, will render it unnecessary. Pictures should be studied chiefly with a view of acquiring a knowledge of the *principles* of Art, and their application; *execution* in painting will be more easily obtained, by copying nature, with the same correctness and attention requisite to produce a perfect imitation of a picture. At the same time it is always advisable to look at pictures in order to compare the different methods of producing them. The National Gallery, the Vernon Gallery, the Dulwich Gallery, and the private collections in this country, together with the Annual Exhibitions will afford ample opportunities.

I would direct the Landscape Student particularly to the works of Ruysdael, Hobbima, Cuyp, Wynants, Both, Constable, Creswick, Nasmyth, Collins, Callcott, Crome, and the early pictures of Turner.—In Marine Subjects.— Claude, Vanderveldes, Bergham Ruysdael, Vangoen, Turner, Stanfield, Collins, Callcott, Cooke, Chambers, the Wilsons, &c. In Buildings and Interiors, Canaletto, Roberts, Holland, Wouvermans, &c. Were I to enlarge

this list by naming all those who have highly distinguished themselves in the English school of Landscape painting, I am proud to say it would be a very long list; and, in my humble opinion, eclipse that of any other period; I will therefore conclude by advising the student to visit frequently all the exhibitions of Modern Art, and to study the works in them with the greatest attention.

To acquire the power of painting a landscape from nature, it is absolutely necessary to commence by studying *its parts*. With a view to this, I shall endeavour to direct the proceedings of the student.—Not having the advantage of illustrations to explain my observations, it is necessary I should, depending, entirely on *words*, be as simple and concise as possible. If it be considered that I have entered too minutely into details, I can only once more observe that I write for those persons who have never either painted, or seen pictures in progress, and I wish to guard against any mistakes which might occur from the omission of trifles.

The student being prepared with the power of drawing, a knowledge of the rules of perspective, and the painting materials I have described, I advise him to select a fine quiet day for the first attempt. *Foreground objects*, or rather objects situate in the foreground, of simple and well defined form and colour, and not liable to sudden change or motion, should be first attempted; such as a large stone, or piece of rock, a portion of broken ground,

a decayed tree with its branches devoid of foliage, palings, a stile, a gate, an old shed, or a stone wall.—I will take the first as the most simple,—not being liable to motion,—the colour is fixed, but the light and shadow will change; for this reason it should be first attended to, presuming in this, as I shall in every other case, a careful outline to be previously drawn, lay in the shadows with a thin transparent tint, formed of raw umber (if you paint with copal, dilute it for this purpose with turpentine.) As the various surfaces presented to the eye will differ in degrees of darkness, so should the depths of the study differ: this will be accomplished by varying the quantities of colour and turpentine used; the ground, (that is, the canvass or milled board,) showing through more or less will convey the various degrees of depth required; but in this stage of the work the full depth of the object should not be attempted—the whole should be *lighter*. Those parts of the rock or stone which receive the sun light should now be laid in, imitating the general colour. Light in oil painting is produced by using white with the other colours. If the stone be grey, black and white will give the cold parts, a little umber, red, or brown will warm them and vary their tints. On rough surfaces, the lights should be painted thickly, producing a raised granulated surface. The shadows may now be strengthened or made deeper by the use of darker and richer browns, as burnt sienna, bitumen, or cappah brown. In this stage any variety of colour in the shadows should

be imitated; Greys will require a little white; reds, red or burnt sienna; greens, yellow with either blue or black; these will give the variety required in opaque colours; but the shadows should also have variety, by leaving in parts the *ground* or canvass and colouring it with the transparent colours, thus producing a variety of opaque and transparent painting.

The colours in the light parts should be varied in the same way, bearing in mind, that colours when lighted by the sun are brighter and more vivid; shade having the effect of reducing the intensity of colour, and light of increasing it. If the rock be split in angular sharp forms, in such parts the drawing should be sharp and cutting, and the surfaces kept flat. Where the edges are broken and irregular, the outline should be also broken in the like manner.

If this study be painted in the sun, on a fine day, it will soon dry, and when dry a still greater variety of colour and texture may be obtained by dragging colour in a semi-dry state over portions of the work, or by staining them with transparent colour thinly applied, by diluting it with plenty of the vehicle, or the whole may be, if quite hard, *glazed*.

In the process of **GLAZING**, the transparent colours only are to be used, with a plentiful addition of the vehicle, (megilp, or copal,) in order to render them liquid. Indeed, glazing may be compared to painting in water colours. Brilliant tints, and tones of colour are obtained by this means for surpassing in richness any effect of which opaque

painting is capable. The truth of this observation may be ascertained by selecting a small but *light* portion of the work, say any bit painted solid with Naples yellow and white, or with white, or Naples yellow, only; touch over this part when quite dry with burnt sienna, well diluted with the vehicle, and it will be seen to produce a rich colour; now try to imitate this colour by solid painting with white and burnt sienna, and you will immediately be convinced of the value of glazing. The experiment may be tried with all the other transparent colours, such as lake, raw sienna, &c. (See transparent colours, page 3.) In glazing, the shadows should be included; it produces depth and richness much beyond that which can be acquired by solid painting; without producing blackness, it *breaks* up and varies the tones, and is generally practised in finishing a picture.

In painting broken ground the same course should be followed, great care being taken in the first instance to carefully define the forms by correct light and shadow; and when they are once fixed, avoid altering—them, as in painting the rock;—so in this study, the lights should be well loaded with opaque colour, the shadows being kept thin. When the study is dry it may be glazed as above described. A good effect is obtained by rubbing the glazing well into the irregular surfaces, and with the thumb or finger, or a piece of sponge, partially rubbing it off the projecting portions, leaving the glazings in the interstices—this will give an imitation of rough irregular

surfaces, and produce what is commonly called **TEXTURE**, a term which if used in its fullest sense, should convey the idea of a true representation of the texture of every object, rough or smooth.

Trunks of trees may be imitated in the same manner, the various forms in the first place being well defined by using umber in the manner before described. Where rough bark is to be imitated, the parts should be thickly painted and well raised; if a portion of the bark be removed, the surface will be comparatively smooth; let the texture be also smooth, every sort of colour or tint may be present in an object of this kind; the greys may be composed of black and white, and if required to be warmer, introduce a little brown, or Indian red in them; the greens on trunks of trees in damp situations, are very vivid, requiring when they are covered with moss, even chrome yellow and blue; in fact there is hardly a colour on the palette which may not be used to imitate moss, lichens, or weather stains, particularly when they are wet; but never lose sight of the grey, which, under any circumstances, will be found in nature. Here let me remark that in *painting*, what is understood by *fine* colour, *beautiful* colour, *brilliant* colour, &c., is not *positive* colour; positive colour is *paint*, such as is furnished by the Artists' colourman, to be brilliant, or beautiful, it must be contrasted by—and also blended with—other colours, its original quality should be *concealed* and *broken* up, so that the observer may be puzzled to know of what colour

any particular part is composed. The inexperienced will see the sea and sky, blue;—the fields and trees, green;—bricks and tiles,—red. They are not *positively* so, but *comparatively* so, otherwise there could be no gradation, no effect of atmosphere, no reflection of light, or shade; a careful examination of nature, will best explain these observations, and a reference to the best pictures will also assist.

Preserve rich transparent browns in the shadows, (burnt sienna, cappah, bitumen, or brown pink,) in round objects, the darkest part of the shaded side will be a little removed from the edge:—the edge receiving some reflection, and on the lighted side, the *lightest* part will be somewhat removed also from the edge:—attention of to this, will produce rotundity. In painting a stone wall or other rough surface, more solid opaque colour should be partially introduced in the shadows, than would be required in representing smoother surfaces, they should, however, always be glazed and rubbed in afterwards, in order to produce the roughness required.

Several studies of this description having been made, I should recommend the various weeds, flowers, and grasses, to be attempted;—the larger these studies are painted the better. The colts foot if within reach, is a good object on account of its size; a careful drawing having been made of it, and the light and shade marked with umber. The deep shades and parts seen under, and between, the leaves, should be kept of a rich deep brown;

the *leaves* may be painted with solid colour, the greens composed of blue and the yellows, according to the intensity required. Those of a less vivid colour may be made by using black in the place of blue, where they are even more reduced, and, if a cold greyish tone be required, a little white may be introduced; if broken by warmth, use the browns; where the leaves are dead, yellow and brown without the blues. In instances where the light shines through a leaf, it is well to paint it a much lighter green, and obtain the colour by a glazing, for which yellow lake is sometimes used. Ferns, &c., should be studied in the same manner. As a general principle, where foliage tells *light* on a dark ground, that ground should be laid in with a deep rich transparent brown; it may be varied a little with transparent green. When this ground is somewhat set, the leaves may be painted over it, the retiring leaves may be made to partake to a certain extent, of the *ground*, by mixing it with them; this will reduce their colour, and light, and cause them to retire.

*Heaths* may be imitated by using the lakes with white, for the lights, and rich browns for the dark background. Where the heath is purple, French ultramarine, lake, and white, may be used: if a part is required to be very bright, paint the light almost white, and obtain the colour by transparent glazing of lake, or lake and blue. Chrome yellow, reduced with burnt sienna or Naples yellow, as occasion requires, will give the yellow blossom of the

broom, and furze. Attention to what has been observed, it is hoped, with practice, will enable the student to paint objects such as I have described; and having acquired the power of painting *single* objects, a combination of them may be attempted, and thus far the power of painting foregrounds may be obtained. It may now be advisable to attempt studies of trees.

In the commencement I would recommend the selection of those *devoid* of their foliage;—under such circumstances, the drawing, and light, and shadow will be more easily distinguished, the peculiar character of each tree will be better understood, and the foreshortening of the branches, and general rotundity not only of the trunk and branches, but of the whole tree, will be more clearly observed. I must here recommend the same process as to drawing, and light and shade as previously described, using umber for the same purpose; indeed a representation of such objects may be given with this colour, by defining the degrees of strength in the shadows, and giving roundness to the trunk and limbs; the colour may then be attempted. The observations with respect to painting a rock, if attended to will be sufficient. The light silvery greys of the birch or beech may be obtained by black and white, broken, as occasion requires, by a little red or brown. The rich warm browns on the trunks of the birch may be made of burnt sienna and lake, or raw sienna; the outlines should be particularly attended to; the smooth polished surface of the birch having a

clear unbroken line; those of the oak, the elm, &c. being rough, their outlines should be broken and irregular.

In cases where the sky forms the background, it should be painted *before* the tree is put in, or at least before the edges are painted. A little experience, with a fluid state of the materials, will enable the painter to introduce the most minute lines on a sky while wet; and as a portion of the sky tint will mix up with the parts of the trees painted *over* it when *wet*, the edges will, by this mixture, be somewhat reduced in strength and colour, and hardness thus avoided. As the light and shade will change considerably in the course of two or three hours, it is advisable after having first got in the whole subject, to finish at one sitting a *portion* of the work, returning to it the next day at the same hour:—the time selected should be when the sun is either on the right or left of the tree; if the sun be behind it, the light will dazzle the eye, and not only that, but the whole of the object will be in shadow, and a flatness and want of effect will be the result;—the colour will also be very difficult to discriminate, and those portions which come up against the sky will appear very black. On a grey day, when the sun is not visible, the detail of objects may be easily observed, and the light and shadow will be less troublesome:—the lights may be afterwards heightened at a time when the object is lighted by the sun, and the shadows made deeper by glazing. The process of glazing, as before described, should be applied, rubbing in, and dragging at

the same time to imitate the rough surfaces of the bark and moss-grown portions of the trunks. It must be remembered that these observations apply to trees situate in the *foreground*. I would recommend several studies of this kind to be made. The early part of the spring will be warm enough, and trees of almost every description, before the foliage is on them, may be at this time studied. The painting of foliage has always been considered a great difficulty, which I attribute mainly to the injudicious manner of proceeding;—*too much is attempted at first*. I recommend a single branch to be well studied, and well understood; in this the previous study of the trunks and branches will materially assist. A quiet day should be chosen: let a single branch, some part of which *cuts* against the sky, be selected, the larger the masses in it, and the more clearly they are defined the better. The outline and the general form of the mass being drawn, the sky should be painted, encroaching somewhat *within* the outline. For directions to paint the sky, refer to page 29.

To lay in the masses of foliage, a large flat, hog hair brush should be used. The colours required being brown, pink, bitumen, varied with Prussian blue, and cappah, brown, used more or less transparently. This will form a good *ground*: it should not be carried to the *extreme edges* of the outline; but as it approaches the extremity of the branch, should be kept lighter,—the strongest shadows being where the foliage is thickest.

While this ground is setting, mix with the palette knife some tints of green or brown, as the case may be, for the light parts of the foliage, using, if the green be very vivid, cadmium, or chrome yellow, with Prussian blue or black; Naples yellow, with blue or black; yellow ochre and blue; raw sienna and blue, with Naples yellow.—For the grey greens produced by reflection, use some white in these tints,—where the leaves are brown, the ochres and burnt sienna may be used; Naples yellow and terra verte is also very useful for the cold greens.

These tints being mixed and arranged from light to dark on the palette, and in quantities proportionate to the size of the study, a flat hog hair brush should be well charged at its end with the tint calculated to imitate the most receding portions of the foliage, which should, in the first place, be put in in masses, without attempting single leaves; a mass partly covering this should next be put in somewhat lighter, and so on until all the masses of leaves are introduced,—care being taken to preserve the stems where they are seen, and endeavouring to give correctly the character and outline of each mass. Having thus far progressed, the edges of the tree may be painted over the sky, with a smaller brush,—round or flat sable, and as the foliage will at the edges be comparatively thin and the leaves rather smaller than in the nearer parts, and in some instances terminating in individual leaves, care must be taken to imitate their size, colour, and degree of contrast in light and shade,

which will be somewhat modified. In the light masses considerable *texture* being necessary to give the character of foliage, it is well to mix a little copal with the tints to assist the drying.

We will now presume this study to be dry and hard; let it be well sponged with pea flour and water, and washed clean again, (this should always be done before painting a second time on a picture). The study may now be glazed, using only the transparent colours; richness of colour will be obtained, and the whole rendered a little deeper. The lighter parts may now be re-touched with the opaque tints, and the whole more highly finished; indeed individual leaves in the very near parts may be rendered: these parts should, when dry, be slightly glazed over, otherwise they will be wanting in richness when opposed to the portions already glazed. On very hot days I have frequently glazed studies a few hours after painting them. A few studies made in this manner will render it easy to paint a whole tree, and having acquired the power it will be easy to paint others behind it, always bearing in mind that as they retire care must be taken to reduce the touch in *size*, *texture*, and *strength* of *colour*, and also in the quantity of detail. Painting trees in motion is a far more difficult thing; it is too seldom attempted, especially combined, with high finish. The best introduction to it is the painting studies such as I have just described, as he who is most intimately acquainted with the various characters of trees in repose, will be most

capable of discriminating the alterations produced by action, and that mingling confusion of form essential in conveying the idea of motion. After the above study more advantage will, in my opinion, be gained by watching objects thus influenced, and then painting for a short time from the *impression* made on the *memory*, frequently referring to the object for a fresh impression. It is evident that in such cases it would be useless to select *parts* for laborious imitation, there being no possibility of seeing them distinctly. These observations will be understood to apply chiefly to the painting trees situate in the foreground of a scene.

Presuming the student to have acquired the power of imitating correctly the various trees, the different weeds and grasses, broken ground, rocks, stones, &c. I shall now advise him to attempt horizontal planes such as roads, fields, and other flats, as commons, sea shores, &c., selecting those which intervene between the foreground and middle distance.

Roads vary in colour, drawing, texture, &c., such variety being occasioned by the material of which they are made, and the circumstances to which they are subjected, it is therefore impossible to give accurate rules for painting them. In low damp situations, where the heat of the sun seldom penetrates, the parts will be darker than where the sun reaches, and consequently the parts are well drained. The surfaces when moist being more affected

by passing cattle, carts, &c., the markings, will be more prominent, the general surface more broken by irregularities; the texture should, under such circumstances, be rougher, and the colour will be more affected by the reflection of the sky: as roads recede from the foreground they should be reduced in the degrees of colour, texture, and distinctness of form, size, &c. The lights and shadows should here, as in every other instance, be **FIXED** at a given time, by laying in the shadows with umber; but in finishing the road, solid texture must be introduced in them, and then transparency produced by glazing them afterwards. The shadows should be more reduced in colour than the lights; should be darker in the near parts, and sharp in their outlines, particularly when caused by a perfectly opaque body. When caused by trees, smoke, clouds, or other semi-transparent substances, the shadows will not cut so much and will be lighter—the same applies in cases where they are caused by opaque substances somewhat *removed* from the part shaded. When the road is painted, glazing will give the textures, roughness, &c., as in broken ground. The various colours of roads may be obtained by mixtures of Indian red, broken with (white in all cases) umber and lake, as in some parts of Devonshire. Yellow ochre varied with red, white, or with Naples yellow—Burnt sienna with white, broken by umber—Grey broken with red and white—Indian red, black and white, broken with sienna;—indeed, almost every colour may be mixed with white, so varied are the tones of earth.

In painting *Fields* the opaque colours are chiefly used. In Green Fields beware of making them too green—as they recede, the colour must be reduced in intensity. You will have cold greens and warm greens; the warm approaching to yellow; the cold to grey, or blue. The colour is much influenced by passing clouds, the time of year, and the weather. Grass in full ripe seed will appear at the top, of a warm reddish yellow (Naples yellow, white, and red,) where sorrel is plentiful, light red and white, or burnt sienna, &c. may be introduced; where the buttercup is seen in profusion—chrome yellow, or Naples yellow. When dried by heat and want of rain, the otherwise greens and yellows may be broken and reduced by the introduction of either browns or reds, white of course being the basis of such tints. Ploughed fields vary according to the nature of the soil; if near the eye the texture should be rough. *Corn fields.*—Unripe oats are of a cold greenish grey; (blue black, and Naples yellow, with perhaps a little blue,) when ripe, white and Naples yellow, varied by a little yellow ochre. The rich golden hue of ripe wheat will require the Naples yellow, raw and burnt sienna. The rough appearance of the ear may be well expressed in the *mass*, by a solid, rough texture being first laid on in perpendicular touches, and when dry, dragged upon in a horizontal direction; thus conveying the appearance presented by a large number of ears collected together. Where the poppy prevails, in the *near* parts use vermillion, in the more retiring parts put lake and

white with the red. Where the lights are very bright, lay on the colour very thickly; even in the distant parts, and in the distance, keep one general degree of flatness without sudden irregularities in the textures, or the colour—in a country divided by hedges or walls, care must be taken to conceal the lines by softening them, and partially uniting them with the fields, and the more they retire into distance the more this should be practised, as the greater the distance between a foreground and a distant object, the greater will be the quantity of atmosphere, and the tendency of this atmosphere is to render objects indistinct. The more *distant* they may be the more undefined they will appear. In *mid-day*, when the sun is powerful, its light acting on this atmosphere produces a hazy, light, dazzling and greyish effect. In the evening, when the sun is lower, it partakes of yellow; still later it becomes orange, and just before the sun sinks below the horizon, it frequently appears a red—it must, therefore, be borne in mind that the directions given to paint green fields or any other objects, have reference to their appearance in the middle part of the day—in early morning, green fields may, from the presence of dew, appear grey; in the evening, the same fields may appear yellow, or orange, and at twilight their colour would be perhaps so much reduced as to be rendered by umber, black, and white; being deprived of their local colour by the partial absence of light.

In *Painting Heaths or Moors*, the observations, respect-

ing textures, &c., already made should be attended to. Use browns, reds, lakes, purples, and yellows, broken by greys, the distant parts being composed of more solid opaque painting, and the richer and nearer parts having more transparency. We will now consider Trees as seen in the middle distance.

Foliage, like all other parts of landscape, will be reduced in its detail by *distance*, both as respects form, and colour; the outline being treated as a simple line, somewhat irregular, and occasionally lost or concealed—no attempt must be made to imitate *single* leaves as described in painting the foreground trees; the trunks will be visible occasionally, chiefly at the bottom, where there is no foliage, and perhaps a little so where they appear against the sky; they should be laid in in a broad, general flat mass somewhat transparent and brown; over this ground the masses of leaves should be painted with opaque colour, slightly defined, and varied in colour, and strength; the more distant the part, the greater quantity of grey should be introduced; Terre verte, black, and Naples yellow;—for the darker parts—raw sienna, with black and Naples yellow. In painting a wood, composed as it is of *many* trees, it should be laid in in large, flat masses, and as it increases in distance, the transparency of the ground should be made less evident by introducing more opaque colour; the trees must not be individualized; a hog hair brush should be used. Where the outline of the wood comes up against the sky, let the sky be wet, this will prevent hardness.

If a more distant wood be introduced, say a mile or two farther off, the day being very clear, a trifling indication of its colour and form may be perceived; it will be a grey *stained*, if I may use the term, with green, yellow, or brown; but let a wood be seen still farther off, say three or six miles more, all appearance of form, light, and shadow, or local colour is gone, a slight indication of the outline of the mass is visible, particularly in those parts against the sky; it is a *tone* of colour only, but you know it to be a wood from its situation. Grey composed of blue-black, and white, with a little red to render the grey even, more neutral should be used; it may happen that even beyond this most distant wood, a country extending twenty or thirty miles, or as far as the eye can reach, is to be introduced—this must be represented by a flat tint, partaking of the tone of the sky; rather more blue may be introduced, (ultramarine) which will represent atmosphere; there should not be any hard lines, indeed it will frequently be lighter, and less defined than the forms in the clouds above it.

*Painting Skies.* In painting Skies, White is the chief material used, and, as it is liable to change, the less vehicle used the better—it should be mixed up with a small quantity of Drying oil, Copal varnish, or Megilp, and turpentine used with either if required to thin the colour. Boiled Oil and turpentine in equal quantities is a good vehicle.—Hog hair brushes are to be used.

The colours,—white, ultramarine, or the permanent

blues, blue, black, Indian red, light red, or mars orange, with Naples yellow, No. 1. In deep sun set effects, cadmium yellow, and vermillion, or carmine may be required, the blue may be warmed by using amalachite with it.

Commence with a clear blue cloudless sky; if the middle of the day be the time, with the sun to the right of the painter, begin at the top of the *left* side of the picture; here the blue will be strongest, and should be gradated towards the right by the introduction of more white, and if required, a slight degree of Indian red, using less blue, a corresponding gradation being observed, as the horizon is approached, use much less blue, and still increase the amount of Indian red, with, (in some cases,) a little Naples yellow. The sky should be painted very thickly all over, and of one general surface; not in horizontal or perpendicular streaks, but by using a flat hog hair brush crossing the touches thus  $\times \times \times$  the whole being thoroughly covered by thick painting; the Badger's hair softner should be passed over it several times in various directions, in order to remove the uneven surface occasioned by the marks of the hog hair brush, this will show the real state of *gradation*, and if imperfect, the parts should again be painted into with the hog hair brush, and the softener used as before; if the sky is to be *considered* finished in one painting, the ground of the canvass should be allowed to slightly tell through, this will give variety, and produce the effect of atmosphere. Consult some of the Dutch painters for this.—A sky in *one* painting without this will

be devoid of atmosphere, or variety of colour, and will look like a *painted board*.

It must not be understood that what is commonly called a blue sky is to be imitated with pure blue and white; the blue must be reduced by the introduction of red, or yellow, or both, and painted *into* the blue, *not mixed up with it in a tint*. In rainy weather the blue is not so pure and a little blue black may be used with it. Although I have spoken of skies in this place, it must be understood that the sky is always the first part of a landscape to be painted, being liable to frequent changes, and by those changes influencing the whole of the landscape.

In painting a plain grey sky, blue black, with a slight tinge of raw umber to warm it, or in some cases Indian red may be used ; where the blue is seen between the clouds, paint it in first as described above; should light fleecy clouds be introduced on a plain blue sky at midday, keep them white at the top, and reduce them with Indian red as they recede, avoid hard lines, and soften them into the blue with the softener.

In painting large rolling masses of cloud in strong light and shadow, with their outlines firmly marked against a blue, first paint the blue beyond and encroaching on the intended outline of the clouds, then paint the light side of the clouds up to the intended shape in the outline, next introduce grey for the middle tint, broken with red or umber if required, and use a darker grey for the shadows. There are thousands of forms in one of these

masses of cloud, and the drawing must be *sharp* without being *hard*, with occasional angularities: nothing is so bad as too much roundness; it conveys the effect of smoke. These masses being round in their general form, the brightest light will be removed from the extreme edge, as will also be the darkest shade, except in some cases where the light is immediately *behind* the cloud, the cloud being spherical in general form, the light would have to pass through a greater density in the centre than at the edges, consequently in this case the edges would be light. They should be painted in large general masses, the more minute forms being introduced into these masses while wet, by which, sharp drawing will be obtained, and at the same time *hardness* avoided. The various strata as they approach the horizon, should be reduced in *size, light, sharpness, texture, and colour*, and the general appearance *flatter*; they may be painted sharp and afterwards softened as much as required.

The beginner will do well to select *one* of these masses in the first instance for imitation. They sometimes remain stationary for a considerable time; under such circumstances, careful imitation of the mass and all the detail, as near as possible, may be attempted; but where the wind is hurrying clouds along, mixing them up together, constantly changing their positions, forms, light, and shade, it is well to watch them for sometime; then select a particular minute, and with a large brush lay in

the masses; the detail may be introduced by selecting from others as they pass.

Skies are so varied in many respects, that I feel it impossible to give directions for imitating every effect which may be presented. In complicated skies, clouds of every shape and colour are seen at different distances, crossing each other, and producing vistas interminable; sometimes partly hidden by passing showers, or entirely lost in one, and again visible;—at other times evaporated even while you may be watching them;—such effects are not to be obtained without much practice and observation; *fixed rules* would rather impede than facilitate the object. Various methods will arise out of practice which will be more useful than any fixed rules.

To paint a clear, cloudless summer sky at evening, the directions given at page 29 must be observed as far as regards impasting the surface, and softening it; the blue must be fainter and warmer. Yellow must be introduced (Naples or cadmium) as the horizon is approached, then light red with the yellow producing orange, and still nearer the horizon even more red, cadmium yellow, and mars orange are the best for the purpose. The whole may be in one painting what is termed *rank*, or too positive, and at the same time even a still warmer glow may be required; in such case, when the first painting is quite dry, with a large brush, and the same reds, and yellows, *glaze* the sky by using them thinly, and while the whole is wet introduce thin touches with a *little* white mixed by

the use of the brush; this will give atmosphere, and without this the operation of glazing would produce an effect only fit to represent near objects;—in other words, having glazed the sky to give *warmth* and *tone*, *paint* thin opaque touches into the glaze to neutralize it, and produce the effect of distance. The whole must be united so as to entirely conceal the manner in which the effect is produced. If floating clouds be introduced in a sky of this kind, it must be remembered that they will partake of the general warmth; their light sides being tinted with yellow or orange, and the dark greys having a mixture of red to warm them.

I have found it useful to make an outline of any transitory effect, such as *sunset*, and on this drawing immediately to write a description of the tone and colour of the various parts, and the general effect of the whole; giving, as near as words will enable, a memorandum of every feature which strikes the eye at the *particular time*, and which may be considered to form the leading features of the effect. The next morning let this outline be referred to, and a study in oil colours painted from it; the memory will, (assisted by such memorandum,) enable you to produce a much more truthful representation of the effect than would be obtained by sketching it in colours at the time, since a little observation will show that the changes are so sudden and frequent, as to preclude the possibility of adhering in a sketch to any *particular time* of the effect, and

without this, there is every chance of making it a patch-work and inconsistent affair.

In skies, all coarse markings of the brush, lumping on the paint in hard edges, and all tricks with the palette knife should be avoided. Glazing has been instanced as a means of producing depth and richness of tone and colour in skies, &c.

*Scumbling* may also be employed to produce distance, vapour, and aerial effect. It is produced by using the *opaque* colours, or any others rendered opaque, by the mixture of white with them. It should be put on with one brush thickly, using very little vehicle, and rubbed off as much as required with another clean dry brush; if the general tone of the sky be considered too warm, the scumble should be cool; if, on the other hand, it be too cold, the scumble should partake of yellow or red mixed with the white.

Scumbling gives great variety of accidental forms, produces uncertainty and indistinctness, and consequently conveys the effect of distance; it gets rid of the solid opaque appearance of the thick painting, softens any *hard* drawing without taking away sharpness, and conveys a feeling of being able to look *into*, or beyond the surface of a sky. All distances may be subjected to this operation more or less: it will imitate vapour, smoke, or the spray or mist of the sea, or waterfalls.

Much that has been said of painting clouds will apply to painting *Mountains*. They are influenced by the light and state of the atmosphere. The same mountain will, under different effects, appear light, flat grey, pale blue, deep blue, purple, brown, green, orange, drab, sometimes almost black, and, indeed, every possible change and variety of colour will be occasionally presented. The more distant they are, the flatter and more simple should be their treatment; the variety of colour should be concealed, the outline tender, the textures flat: they should be painted over the sky when wet, like all distances; solid painting, as in the sky, being employed. The general masses should be painted with large brushes in a flattish tint, and the light and shade marked on it while wet, this will avoid hardness; if the mountains be covered with snow they will receive the tone cast upon them by the sun, the lights being warm and the shadows cold; they may be painted with the same colours used in the sky. In cases where they are mixed up with the sky, blend them with it in the solid painting, and if more effect of vapour be required, scumble them when dry.

Where there are several mountains at different distances, paint the most distant first, and the others in succession.

I have, in the arrangement of this work, commenced with the foreground, for the reason that I think studies of this kind the best to begin with; but it must be recollected, that in painting a picture from nature, the *sky* is the first part to be painted, then the distance, next the middle dis-

tance, and lastly the foreground. The sky being more liable to important changes in effect, should be, for this reason, settled first, particularly as it influences every other part of the subject.

*Water.*—Water is so much influenced by the circumstances attending it, such as the ground underneath it, its purity, action, repose, reflection, &c., that it will be difficult to give directions to meet every case. I shall, therefore only attempt to describe the methods adopted in imitating the most general and frequent effects.

*First, of the Sea.*—To paint the sea under the influence of a clear blue sky, (such as I have given directions for painting in page 29), use white with permanent blue, and if required, indigo mixed with it; the blue may be reduced by introducing into it green, terra vert, amalachite, or emerald green; Indian red, is useful also in obtaining the purple hue, and in neutralizing the blue. In the most distant parts, some blue black may, if required, be introduced; a hog hair brush should be used. The sky being painted, and encroaching a little below the horizontal line, look well at the general tone of the mass, if the day be dry and accompanied with a little wind, the line of the horizon will be clearly defined; in very hot weather it will be seen more hazy; the latter effect will be conveyed by blending the sky tints into the water, and softening them so as to render the line of the horizon faint.

With a large brush lay in a flat tint as near the colour as possible, commencing a little *below* the horizon,

and working up to it, using rather less paint as it is approached, by which means the sky tint will be made available, by blending it with the sea. The brush should be used horizontally covering the whole extent of water, and introducing any variety of colour or shade required. Much variety will be found to exist where the water is shallow; approaching the shore it will partake of the colour of it, thus appearing lighter and warmer than the deeper parts. To soften the horizontal lines, cross them by using the brush perpendicularly, and afterwards finishing with the horizontal use of it. Should the wind be sufficient to produce small whitish crests on the waves, avoid making them too white, and in distance do not attempt to individualize them. A *drag* of light, when the under surface is set *or* dry, will produce the effect in the distant parts; close in the *foreground* they may be more particularly defined. If the view be taken from the beach, the near waves breaking on the shore may be defined by expressing their light shadow, and reflection; and it should be remembered that here, there being much opaque matter, such as sand, chalk, &c., mixed up in the water, it will receive shadows of a more positive and defined character. If this study be painted on a *second* day, the time and weather should entirely correspond with that when the picture was commenced, otherwise the water will be so unlike as to render it impossible to continue the same effect. In this second painting, glazing will be required to give depth, and should be modified in the manner described in

glazing skies—by retouching slightly with opaque colours, thinly used; *scumbling* may be also used to give the effect of haze and distance. Should floating clouds pass between the sun and the sea, shadows and reflections will be cast upon it of various colours, bright greens, yellows, browns, or purples, these can be introduced upon the mass previously painted in; they should be introduced only in conformity with the clouds occasioning them, and must therefore not be altered after the sky is decided upon. In painting a stormy sea and sky, fix upon the masses, and paint them in broadly without any reference to the detail; being very careful to observe that the sea and sky correspond. A stormy sea may be painted with black, white, and raw umber; a little yellow may be required to give colour; the whole should be laid in in masses, with semi-transparent colour, and the lights put on afterwards; avoid the use of much white; the surf and crests of the waves may be softened by the use of a dry brush. Seas may be glazed, and a little semi-opaque colour introduced occasionally into the glaze to give neutrality; they may also be scumbled to give distance and mist. They should be painted with great freedom, and the forms decided upon as much as possible at once; the whole should be wet wherever painted on; this enables the painter to run one form into another, to keep the drawing sharp where it is required to be so, and to unite the forms and colours; it will also prevent hardness, a quality entirely opposed to producing the effect of *motion*, to convey which, it is

necessary the eye should be *constantly puzzled* and *perplexed* to trace or *distinguish* form; without this quality the sea will look like a frozen sea, or a glass model of it. Take every advantage of accidental forms; they are sure to be *free*. The art of using accident judiciously consists in knowing from previous study, WHEN it satisfactorily represents *the* character of an object, without considering how it has been obtained, it should then be preserved. Where the surf is blowing over the sea or shore, scumbling is particularly useful; the crest of a wave blown off may be imitated by painting the form first, and afterwards, with a dry brush, rubbing it until the form is lost in vapour. Boats and shipping are generally painted *upon* the sea, they may be laid in when it is wet, and retouched afterwards. When distant, and in stormy weather, they should be less defined in form and colour, in proportion to the degrees of vapour through which they are seen. The pencil, or chalk, must be constantly used by the student, in acquiring a knowledge of the detail of all such objects; commencing with them when they are still, in order to acquire a general knowledge of their structure, and afterwards making rapid sketches of them when in motion. The *memory*, assisted by this course of study, is what the artist must depend upon to paint any object in motion. Where the sea and sky mingle, or become lost in each other, paint the sky over the sea, and while wet, soften them into each other.

In painting a perfect calm, the sky of course is to be

first finished as far as possible; having previously settled in an outline what objects are to be introduced in the picture. The water may now be painted; it should be (where there is no motion) considered as a perfect representation of all objects *above* its surface, either as regards colour, light, and shadow, and form—it is *almost* a perfect mirror. The colours used in the sky should be employed in painting the water. The drawing should be correctly reversed, and a little more tender; this applies also to the light shadow, and colour. The sky and water being finished and dry, or well *set*, (which means that state which enables you to paint on it without materially disturbing the colour,) any objects may be introduced, and at the same time, their reflections exactly corresponding in size, &c. Where the least motion of the water takes place from any accidental cause, the perfection of the reflection will be destroyed in proportion to the degree of motion, elongating the reflection, and occasioning irregularity. Reflections should be slightly softened to avoid hardness in their outlines; this will also destroy the appearance of *reality*, or the solidity of the object reflected.

I have frequently observed the terms shadow and reflection misapplied, in speaking of water. I merely mention this in order that my remarks *on reflection* may not be misunderstood. Much discussion has taken place on the subject: let the student refer to nature to settle the question; I will only observe that I am convinced *reflection* of objects in water gives it the appearance of *transparency*,

and the shadows of objects, as they can only take place on water where it ceases to be clear, will convey the effect of *opacity*.

*Running Streams and Water Falls.*—I have before observed that rivers are very much affected in colour by the nature of the soil through which they run. Through some soils water appears red, which I must confess would be enough to deter me from painting it. Where it runs through peat it looks more like porter; through other soils of a hard rocky nature it is very clear, and the foam is very white. In rocky beds the dark parts should be laid in with a rich dark transparent brown, (burnt umber, and bitumen,) and where the ground is seen through keep the colour thinner, this will of course make it lighter: the greys occasioned by the reflection of the sky, &c. may now be painted in: should there be in the quiet pools reflections of rocks, or trees, &c., let them be painted into the browns while they are wet, and any ripple or forms caused by action on the surface may next be painted; the bright lights should be next introduced, taking care to keep them subdued *below white in tone*, and uniting them with the darker portions, without which they will look like bits of paint stuck on a brown back ground. Where the river forms a cascade, the fall should be carefully defined, and the general masses of light and shade attended to; several gradations of light, but all below white, may be used, and the whole being thus subdued; in any particularly bright bit where the sun, for instance, is shining

on a part, a very small portion of white will, if used pure, tell with great effect. Consult Ruysdael's pictures for this. In painting waterfalls, and indeed everything in *motion*, it is necessary to look well at the objects before attempting to paint them; they should be *felt* and *understood*, the *accident* will then be judiciously preserved.

The effect of spray is to be given in the manner described in painting the *sea*. The painting of rocks has already been described; it must be, however, recollected that in such situations as we are now describing they are in many parts *wet*, and will receive *reflections* of surrounding objects, more or less perfectly, in proportion to the smoothness of their surfaces, and the situations which they occupy. In quiet *shallow pools* in the beds of rocky rivers, where the water is very pure from having deposited all heavy particles at the bottom, every object under the water will be very distinctly seen as if viewed through a sheet of glass; as the water becomes deeper the objects will become less distinct, till at last the whole will be lost in a deep rich brown.

To paint this effect, commence with the brown, and work up to the shallow edge where the water at last terminates; as this termination is approached, the water, being in proportion thinner, will render every object under it more and more distinct, the form, local colour, and even light and shadow of objects will be seen; the textures should be rougher as they approach the shallow part. All objects *under* the water will in their *light* parts be darker, and in

their dark parts *lighter* than the same kind of object *above* it; the drawing and colour may also be slightly reduced in sharpness; when the whole is dry, a thin glaze, using a liberal quantity of vehicle, should be applied, in which a little transparent colour may be mixed, and on this any indication, however slight, of motion or reflection may be introduced; thus giving a SURFACE to the water, and thereby *sinking* all the objects seen through it *below* that surface.

In painting Tidal Rivers, and introducing Shipping and other Craft, let the sky be first painted, and afterwards the water where it joins it, next the distance, and so on to the banks in the foreground. In subjects of this kind the changes are very frequent, and very important; the water line is altering, the objects are always altering, both as respects their form, &c., and their local situation in the scene. To paint a finished picture on the spot of such a subject is therefore clearly impossible. I shall, for this reason, confine my observations to the *course best* calculated to afford the most useful study, with a view to producing pictures of this class, and then indicating the best manner of using such studies in producing finished *Pictures* of this kind.

Let rapid studies be painted of the sky and water, endeavouring to imitate any *general effect* presented; in these studies may be introduced the shipping, boats, &c., as they occur, let them be painted in with reference to their situation, general strength of colour, size, and form,

and *employment*, at a *given time*, their light and shadow may be indicated, and their action carefully watched and represented. A study of a River Scene thus painted on the *spot* will form the ground work of a picture to be painted *from* it; but in order to supply that detail which is wanting in the study, careful drawings in chalk, or pencil, should be made of the individual objects intended to be introduced, and even separate studies of the parts of an object which is to be introduced in the near or foreground part of the picture.

With these pencil studies, and a sketch of the general effect and colour before you, take a canvass and draw the forms in the sky, and then introduce with careful drawing all the objects intended to be represented: having outlined the whole, give the general light and shadow by the use of umber, marking the various degrees of strength of objects in reference to their distance, &c.; in a word, produce a picture of one colour, that being transparent; when the whole is dry, commence with the sky, next the water, the distance, and so on, to the banks of the river in the foreground. Care must be taken to avoid too much detail in the distant parts of a picture. If a sloop, or other object, be situate in the foreground, the detail will be visible; ropes, blocks, rings, &c. will be seen and should be introduced, but view the same ship two hundred yards off, and much of this detail will be lost to the sight; therefore, the vessel in this situation must not be painted from a study of it made *near* the eye, or it will

not convey correctly the object at a greater distance; the size and colour may be right, but the abundance of detail would destroy the effect of distance. The effect of distance is to render objects indistinct in proportion to their distance from the foreground. Studies should therefore be made of objects at *various* distances, imitating as closely as possible *what is* seen, they may afterwards be introduced in corresponding distances in the picture.

In painting vessels the hull should be first painted, then the masts, and next the sails; when these are dry, the picture may be sponged with pea flour, or spirits, and when dry the small ropes and other rigging should be painted; for this purpose use a *long* camel-hair brush with a fine point, and thin the colour by using turpentine. Without sponging the picture it will be impossible to draw fine lines on it.

The smoke or steam of steamers should be painted in rapidly in the direction which it takes, and afterwards softened by rubbing it with a dry brush. Flags, &c., should be painted thinly, using turpentine, care being taken to reduce their colours in proportion to their distance.

Objects of the above description may, after they are painted, be scumbled, in order to produce that indefinite quality so necessary in imitating various distances.

I will once more advise the use of the pencil, or chalk, in making studies of the parts of objects, and in sketching groups of objects, and the various arrangements under

which they are presented at the time; their accidental combinations are, if well selected, infinitely more picturesque, and more consistent in their occupations and situations, than any which the invention of the artist can suggest. With respect to the reflections in water, or of shadows cast on various objects, and the manner of ascertaining the size at various distances, and under various positions, I would recommend the reader to consult some one or more works on Perspective. There is a very useful work, showing the application of perspective, &c., by Mr. B. R. GREEN, published by Messrs. Rowney and Co., which will afford valuable information on these points.

*Painting Buildings.* I have before observed that some knowledge of perspective is necessary in painting Landscape; with respect to Buildings more may be required and can be easily obtained. Simple objects should be first attempted, a cottage, a well, or a part of a building; a careful drawing should be made on the canvass with pencil, applying the Rules in Perspective to assist in making it, and in testing its correctness. The canvass may then be lightly sponged with pea flour, and when dry either with a reed pen supplied with umber thinned with turpentine, or with a fine brush and the same materials; trace correctly the drawing, indicating the light and shade by thin and thick parts in the outline; when this is quite dry, lay in with umber and turpentine the general effect of light and shadow, leaving the canvass for the *lights*, the darker parts

may then be strengthened by using a stronger brown. The drawing should be allowed to show through, particularly in the shadows: by looking at one of Canaletti's pictures, the reader will see how valuable the outline becomes if judiciously preserved. In buildings of a complicated character, where the architecture requires to be clearly defined, and the different distances carefully expressed, *too much time and care can not be employed over the outline*, which should, by its strength and width of line, express the various situations of the parts, and the general effect of the whole. The picture being thus far advanced by the use of transparent colours *only*, the lights should be well impasted by thick painting, imitating the local colour as near as possible, but preserving the transparent painting in the shadows. In broken plaster, or rough stone, let the surfaces be irregular; they can, when dry, be glazed into and rubbed off again as described in the process of painting stones, stumps of trees, &c. The shadows may be enriched by the use of browns, and by introducing bitumen a certain texture, or raised surface, may be given to them, which will produce great depth, and at the same time *form* and *substance*; the best picture I know of as an example of the quality I wish to explain, and a reference to which I recommend for the purpose, is "The Woman taken in Adultery," by Rembrant, in our National Gallery. In interiors, where old oak carving, &c., is to be imitated in deep shadow, too much attention can not be paid to this process, as by adhering to it, how-

ever deep the shadows may be, they will not appear black, and a retiring *surface*, through which the effect of detail will be conveyed, will be attained. In painting brick walls, tiled roofs, &c., it too frequently happens that beginners make them too red, or too blue if composed of slate: in an old wall, or roof, there is hardly any tint which can be produced which may not, if properly concealed, be introduced in such objects, therefore, avoid *positive colour*. Where stained glass is required to be introduced, in order to imitate the brilliancy and great transparency of the colours, I would recommend solid painting in the first instance, but very much lighter than the colour intended to be imitated, and let the real depth and richness be obtained by transparent colour. For instance, if a rich brilliant red be required, paint it a light rose colour, and when dry, obtain the red by glazing with carmine or scarlet lake; if a blue, let the ground tint be very pale and light, and glaze with ultra-marine or permanent blue; if a bright green, let it be almost white, and obtain the colour by glazing with emerald green or verdigris.

If a perfectly white ground be prepared, and tints of the various colours, mixed separately *with white*, be painted on it in small spaces, and afterwards, immediately under each tint, another space be painted, using the *ground* for the light and carefully excluding any *opaque colour*, the superior brilliancy of transparent colours will at once be evident, and will convince the beginner of the necessity of having frequent recourse to the use of them.

*On the Introduction of Figures and Animals in Landscape.* The treatment of figures and animals, depends much upon whether they are to be considered as forming the *principal*, or *secondary* and subordinate features in the picture. Where figures occupy the greater portion of a picture, and have a landscape for their *background*, they must necessarily be intended to occupy a position *near* the artist, or in other words, on the foreground portion of the landscape; in such a situation, the detail and finish requires to be more minute, and they should be painted with much greater force and precision, than when occupying a more subordinate and more distant position in the landscape. In commencing to acquire the power of introducing figures in either situation, I should recommend the study of single figures in the foreground, that is, near the eye. Select such as are in easy positions, or in perfect repose; they will be less liable to alteration. Where they are intended to be introduced in landscape, let the figures always be placed out of doors, and be careful the time of day corresponds with that which is intended to be represented in the landscape. A careful drawing, in outline, being made, the shadows may be put in with umber, or other browns, imitating their relative degrees of strength. The lights may then be painted, introducing the local colour of the clothing, &c., great attention should be paid to the reflected lights which they receive; reflected lights being much stronger out in the open day—particu-

larly when in sunshine—than is usually observed in what we term figure pictures, where they are represented in interiors.

Transparency should be occasionally preserved in the darks, and the general strength, richness, and textures may be improved by glazings. It is only necessary to recommend the same course in reference to the introduction of animals.

Having made some studies of figures in the *situations* already described, I would recommend the student to retire some distance—say 20 or 30 yards—from a figure already painted, and make other studies at this distance from the same figure, painting *only* what can be seen at that distance; then let another study be made from a much greater distance, say 400 or 500 yards, always bearing in mind that what can be seen, either of local colour, or detail, at any given distance, is to be represented, and *not* what might be supplied by imitating a study of the same figure made nearer the eye. Attention to this is, in my opinion, most important, for which reason I have repeated these observations: we too often see figures introduced in landscape with degrees of detail and strength of local colour, &c., or what is erroneously called *finish*, which entirely destroy the effect of distance: true *finish* consists in a correct imitation. With respect to size, great care should be taken in introducing figures or animals at different distances in a landscape: the whole effect of distance

and truth may be easily destroyed by making a figure too large, or too small, for the situation in which it is placed. I have seen many instances where the human figure, if measured according to its situation by perspective rule, would be longer than a church situate at the same distance; these mistakes too frequently occur from a want of attention, and application of the rule supplied in perspective for measuring objects at given distances.

The observations respecting figures are intended to apply to cattle and other animals. I would also recommend the student to keep a sketch book, in the pocket, in which groups of figures, &c., as they occur in nature, may be drawn. The incidents which occur to them, their various employments at particular times of the day, and their situation and general arrangements, will be found far more fit for painting, and more in character with the scenes represented, than any *inventions* of the artist.

In conclusion, I must suggest that the various observations and directions contained in this little work, will be more clearly understood by frequently consulting *pictures*; by so doing, it is hoped that all illustrations in this very limited space will be rendered unnecessary, since there is scarcely any object in nature which has not been successfully imitated in pictures, and which are quite within reach of the student. Let pictures therefore be in the first instance consulted for their *execution*, which may be considered the *language* in which nature is translated; and

when the student has acquired this language, he may study them for the mental qualities they exhibit; prepared thus, he will be able to produce a combination of the beauties of nature in his own works.

It will be observed, that I have repeated some observations more than once in these pages; my apology is, that I consider they relate to subjects, which require the most particular attention, and cannot therefore be too much impressed on the beginner. I must also plead that I am more accustomed to the use of the brush than the pen.

THE END.



